

THE LUCASFILM F·A·N C·L·U·B



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The Lucasfilm Fan Club

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The Magic of Willow

...I wanted to write and tell you how much I enjoyed seeing *Willow*. This movie taught me an important lesson that love comes from the heart, and is stronger than all the value judgments that we place on each other. Thank you for helping me to realize that it is not what you are but how much you love someone else who is different from you.

Donna Marie Lindley
Pomona, CA

...I just had to write and tell you just how much I LOVED *Willow*. It was wonderful and it was a lot of fun to see. Now, I am not a kid, I'm a single woman in my thirties and I absolutely thought it was great. The actors were super, as well as the special effects and the story was very touching. I do have to say that I have been a longtime *Star Wars* fan (and shall continue to be) and that it didn't take the place in my heart of the saga (nothing ever will), but it was a fun movie and it was very well done on the part of George and Ron Howard. I shall definitely be seeing it again and again and DON'T listen to the critics, George, because they don't know what they are talking about. *Willow* is WONDERFUL! Thank you for giving me two hours of pure fun.

Janet Madden
Dorchester, MA

...I just saw *Willow* and I can't begin to tell you how excited I am! This is definitely the best movie I've seen since *Raiders of the Lost Ark*. The movie was pure action/adventure and I thought Val Kilmer as Madmartigan was superb! Besides all the action, the movie had a message and an important one at that. It teaches us to believe in ourselves and trust our feelings. I also liked the fact that the film showed that anyone can be a hero — regardless of size, shape or color. Congratulations, George, on yet another superb film that has kept audiences enthralled and entertained! When is the sequel?

Mark Plato
San Diego, CA

...If there was ever a movie to match the thrill I felt upon seeing *Star Wars*, I would have to say it is *Willow*. George Lucas and Ron Howard have put together a film that will be enjoyed by millions for centuries to come. Warwick Davis portrayed the Nelwyn Willow Uggood as convincingly as Clark Gable did Rhett Butler in *Gone With The Wind* in that he is just as believable a human being. His compassion for others, especially his family, proved you do not have to be tall in stature to have a giant of a heart. Other characters in the movie drew strength from Willow and that strength proved worthy throughout the film. I will always love Warwick for his role as Wicket the Ewok in *Return of the Jedi*, but I will remember him as Willow.

Val Kilmer may be Iceman in *Top Gun* to others — but he'll always be Madmartigan to me. His humor and frustration — not to mention his romantic conflict — will bring a smile to my face for a long time to come.

But, needless to say, my favorites in the movie were Franjean and Rool played by Rick Overton and Kevin Pollak. Even when the good warriors were being turned into pigs, the Brownies made me laugh when they appeared as piglets. If any of you want to add to my Brownie spear collection, please let me know.

Special recognition should also be given to Jean Marsh as Baymorda, Joanne Whalley as Sorsha and

to Patricia Hayes as Fin Raziel for making their characters as real as could be. very special recognition should be given to both Ruth and Kate Greenfield for their part as Elora Danan, a child who has magically found a place in the hearts of all here.

If you don't have a MUST SEE AGAIN movie on your list, watch *Willow* and I'm sure you'll understand why I saw it three times on the first day and am looking forward to seeing it many more times to come.

Lilly Laignel
Phoenix, AZ

...I wouldn't be able to live with myself if I didn't write and tell you how much I loved *Willow*. From the beginning moments of the film with the baby and Queen Baymorda to the final moments of the battle with General Kael and Madmartigan, I was enthralled. It was two hours of pure fun! I could definitely tell this was a George Lucas movie. I was particularly pleased with the way the Nelwyns were depicted and the character of Willow. Also, those Death Dogs were terrible looking! They really looked vicious. I wish we could have seen more of their face, though. Please relate my enthusiasm and love for this film to George, Ron and all who worked on the picture. It was the most fun I've had at the movies in a long time. By the way, the Brownies were my favorite characters!

Sue Marx
New York, NY

Club Comments

...Have you ever had something enter your life, and liked it so much that you let it absorb into your system and it's all you can think about? *Star Wars* changed my life. I saw it back in 1977, I was only 10 years old at that time, and when the movie ended, it's all I could think about. I've been collecting *Star Wars* items ever since. I'm trying to get at least one of everything ever made. I've got an extremely large collection that I'm very proud of. Thank you, Mr. Lucas, for creating three of the best movies ever. And, believe me, I'm sure I speak for many *Star Wars* fans, that *Star Wars* is my very best friend.

Earl Lape III
Wernersville, PA

...Congratulations on doing a superb job with the new club! I was too young to be involved in the *Star Wars* Fan Club, so I am especially glad that you have created the Lucasfilm Fan Club. I recently saw the premiere of *Willow* and would like to congratulate Lucasfilm on doing an extraordinary job! It has been a long time since I have seen a movie with such character. Since then, I have been back to the theater twice and have to admit that I find something new in it each time. As for some suggestions for the club, I would be very interested in an interview with Harrison Ford. He has been involved in several successful Lucasfilm movies, so it would be interesting to hear his point of view on the future of the *Star Wars* saga and Indiana Jones. I would like to thank you for the interview with Mark Hamill. I have always wanted to hear what he thought about George Lucas and *Star Wars*, and it answered a lot of my questions. I want to close with a thank you for a job well done. The club magazines are so informative and absorbing, and I think you should know that I read it from cover to cover the minute I get it in the mail. Again, thanks for everything!

Monica Oberkofler
San Antonio, TX

EXCLUSIVE!
FIRST PHOTOS!

INDIANA JONES™

and the
LAST CRUSADE

Indiana Jones and the *Last Crusade*, the third film in the popular series, began production in late May and has been shooting at Cannon-Elstree Studios in London, England and on-location in Spain, Italy, Jordan and the United States.

The cast for the film, in addition to Harrison Ford as Indiana Jones, includes Sean Connery as Indy's father, Dr. Henry Jones. Connery, well-known for his portrayal as the original James Bond was last seen in the Paramount film, *The Presidio*. The word from the set of *Indy III* is that Ford and Connery have established a real chemistry together and are thoroughly enjoying working with each other. The film promises to be another exciting adventure in the same vein as *Raiders of the Lost Ark*.

Also aboard for the new adventure is Polish actress Alison Doody in the female lead as well as Julian Glover, Michael Byrne, Kevork Malikyan and Alexei Sayle. Indy fans will also recognize the faces of some old friends in *The Last Crusade* cast. Returning from *Raiders of the Lost Ark* are Denholm Elliott as Marcus Brody, Indy's friend and colleague at the college and John Rhys Davies, Indy's Egyptian companion, Sallah, who helped him uncover the Ark of the Covenant.

The film credits for *Indiana Jones and the Last Crusade* are as follows: Producer - Robert Watts, Executive Producers - George Lucas, Frank Marshall, Director - Steven Spielberg, Script - Jeffrey Boam from a story by George Lucas, Production Designer - Elliot Scott, Director of Photography - Douglas Slocombe, Assistant Director - David Tomblin, Costume Designer - Anthony Powell, Editor - Michael Kahn, Special Effects - George Gibbs, Casting - Maggie Cartier, Production Supervisor - Patricia Carr.

Indiana Jones and the Last Crusade is scheduled for release next summer by Paramount Pictures Corporation.



Photos: Left: Harrison Ford returns as Indiana Jones. Below: George Lucas, Steven Spielberg & Harrison Ford on-location. Bottom right: Sean Connery as Indy's father, Dr. Henry Jones. Bottom left: Indy and Dr. Henry Jones face danger together in *Indiana Jones And The Last Crusade*.



WARWICK DAVIS

An Unlikely Hero

By Dan Madsen
& John S. Davis



Above: Warwick Davis as hero Willow Ufgood. "I think there's a little of Willow in all of us," Davis says.



Heroes come in all shapes and sizes. In the past, though, we have been led to believe that only the biggest and strongest of us are the true heroes. But size and strength aren't everything. And no one knows that better than 3'4" tall Warwick Davis, who portrays the unlikely hero, Willow Ufgood, in the new George Lucas/Ron Howard film *Willow*.

As Warwick is quick to point out, Willow may be small in stature but stands tall in character, courage and compassion.

"Willow is an ordinary guy, a farmer, who is thrust into extraordinary circumstances," he says. "I think he's a likeable character

because there's a little of him in all of us.

"Actually, I can see a lot of me in him, too. First of all, he's short," he says with a giggle. "But Willow is a magician and a farmer — a failing farmer, I think. Magic is actually his hobby. He's a family kind of person. And any situation that comes up he can deal with in some way. He can face anything."

Warwick, himself, had to face numerous obstacles in finally winning the role of Willow. He recalls the numerous auditions he went through in the beginning.

"First of all, I received a phone call and went down to Elstree Studios to meet Ron

and George. We sat and chatted for awhile. Then, I was called up for an audition in London. I went through about three or four auditions in London for the part. I then went to America and did readings with people who were auditioning for the part of Madmartigan. A week after that, George and Ron told me I had the part. But I think they were testing me with all those auditions. They were testing my endurance!

"Originally," the 17 year old actor adds, "I heard that the character of Willow was supposed to be about 40 years old. So I imagined Willow as this guy with little round glasses and a beard. I said, 'How am I going to play someone like that?' I was imagining an older character but they actually reduced Willow's age so I could play him. But I really didn't know much about the film in the auditions, I would only get pages of the script. First of all, I thought that everybody in the film was played by little people. I didn't think there would be any tall people in it. I got the cage scene first where the Nelwyns meet Madmartigan and then I realized there were taller characters."

Another aspect about the character of Willow that Warwick had to face was playing a married man with two children — something the young actor admits to having no experience in at this early stage of his life.

"It felt pretty odd, really," he says with a smile. "I was a bit worried about that when we were doing it because I didn't want to be unconvincing. It was difficult to do that when I hadn't really experienced it. I sort of had to imagine

that I was a dad. I hope it works and that the audience is convinced. The kids are really sweet. Ron and George spent a lot of time with the casting of the film to get a really good cast and I think they did a good job, especially with the children. You need a good cast and a good script to make a good movie and I think *Willow* had both."

In the film, Willow teams up with the adventurous rogue Madmartigan in order to deliver the baby, Elora Danan, to the kingdom of Tir Asleen. Off screen, Warwick Davis says the camaraderie between him and his co-star Val Kilmer was always there and was

one of the highlights of working on the picture.

"Val was great. He's really a nice guy. He was always messing about on the set, making me laugh. He would joke around all the time. He was fun to work with. Half the time, he was wearing those womens' clothes for the scenes. You know, in the film, Madmartigan dresses up as a woman in order to escape from the tavern. During all the wagon chase filming, he was wearing those clothes and had lipstick on. I was a bit worried about him at that time," he says jokingly. "It was really good fun to work with him, though. He's got a great sense of humor."

Warwick also enjoyed watching the characters of Willow and Madmartigan grow to like each other on the screen.

"I think they developed a good friendship by the end of the movie," he states. "Throughout the film, they sort of have a husband/wife relationship in the sense that Willow is always nagging him. He's shouting at him a lot but it's friendly shouting. In the last scene, they give each other a handshake and you get the feeling that they've become good friends."

The general feeling on the set of *Willow* was friendship. Warwick relates that working with the talents of Ron Howard and George Lucas could have been intimidating but that both men made the cast and crew feel comfortable and relaxed.

"Ron was great! He's a lot like he was on *Happy Days*. He's very much like that, I think. He's a really good director and because he was an actor he knows what an actor goes through and the kind of things an actor feels. He listens to what you say, too. If I had an idea about something, I would tell him and he would say, 'Yeah, that's good!' There are a couple of shots in the film that I actually thought of and they used them. I was quite excited about that. Ron really worked with me in rehearsal about the character of Willow, and that's when the character really developed. Ron told me, 'He's a farmer and a ordinary kind of person. He's the kind of character that somebody in the audience would like to know.' And that's what we tried to achieve with the character."

"George was on the set quite a bit just overlooking everything and seeing how it was coming along," he continues. "He would do things like checking the matte paintings and so forth for Ron, since he couldn't do everything because he was directing. One day when George was there we had a water fight," he recalls laughing. "It was on a wet set so I was soaking anyway but George was dry — he ended up wet as well, however. He was on the set quite a bit, though, and I would chat with him about different things."

One element that *Willow* is certainly not lacking in is action. The movie is filled with exciting battles and fast paced adventure. Although there were a considerable amount of stuntmen for the action scenes, Warwick was still involved in many of the action sequences, which he enjoyed tremendously.

"I really liked the action in the movie," he says. "I would say to Ron, 'When am I going to do my next bit of fighting?' I enjoyed doing the wagon chase because that was all action. I didn't like the horses much, though. I had ridden my sister's horse a bit before the film but I wasn't too happy when it ran off down the road with me! Weeks before the filming of *Willow* started, I had to take riding lessons everyday. But the horses were very good and all the trainers and stuntmen were really helpful."

One of the scenes in the film that was as exciting to shoot as it was to watch was the snow sled sequence involving Willow, Madmartigan and the baby.

"We had this expert skier who was skiing backwards with a camera while we were being pulled down the hill by another skier going the speed that it looks," Warwick explains. "We were going pretty fast! We also did some shots where the camera was sort of clamped onto the front of the sled with the skier pulling us. Each time we did it, it was snowing pretty hard. I remember as we were sledding down the mountain pretty fast, I saw this hill ahead of us and thought, 'Oh, that's a shallow hill, this will be easy.' We were going about 20 mph, Val and I were acting away and looking scared and suddenly the skier pulling us dropped down this hill between all these rocks and from then on we weren't acting anymore! I was terrified," he says with a laugh. "We were shooting down this hill, hitting all these bumps, and ended up on this frozen lake at the bottom. We had to do that twelve times! I was a nervous wreck at the end of that, it was very frightening. There was also some tricky stuff where I had to steer the sled on my own as I come crashing through the door of a house. Looking back on all of that, though, it was quite fun."

For many days on the set, Warwick was drenched as a good number of scenes required rain. Yet, as with all jobs, there are certain things that



Top: Warwick as Wicket the Ewok in *Return Of The Jedi*. Middle and below: Warwick as Willow — the role he prefers out of the two.



have to be done that nobody really wants to do. And in film, there are scenes that are shot so many times they become almost unbearable.

"There's a lot of rain in this film and I was wet a lot," he remembers. "In the queen's tower, at the climax of the film, they had this steam coming out of the floor and everytime we did a scene they would say, 'Start the rain!' After a week of that it sort of gets to you because you're soaking wet all day.

The stuff we did in New Zealand was also hard because it was very cold.

"Actually," he continues, "the worst thing I did was a rain scene in the camp. I got wet and cold and I remember that well. We were shooting at night. We were in Wales at this slate quarry which was supposed to be the Nockmaer castle. It was very different shooting at night. I had been asleep in my caravan and they said, 'We need this shot.' I got up and did it but I can hardly remember the scene because I was half asleep when I did that shot! So when people watch the film, there will be this night shot outside the tent and you'll see me with these glazed eyes, half asleep!"

Along with all the physical problems of shooting *Willow*, Warwick's true acting abilities were tested in his scenes with the 9 inch Brownies. In the *Star Wars* saga, the actors had to react to ships and creatures, but would later be added with a technique called blue screening. This was also the case in *Willow*, except for the Brownies: two characters shot entirely in post-production. Because of this, Warwick and the other actors had to try and relate and work with two actors that were never really there.

"When we were doing the scenes with the Brownies, they would line up the shot with these little dolls and then take them away when we shot and I would have to act with nothing, really. Some of the scenes, I would have to pick one up and I was actually picking



Above: On-location in New Zealand, Warwick discusses the execution of a scene with director Ron Howard, co-star Val Kilmer and George Lucas.

nothing up. It was quite difficult to do the scenes with the Brownies. Some of the scenes I would have something like five pieces of invisible thread attached to me so they would be pulling bits of my clothing as if they were climbing on me. It was really amazing. I went to America to do some of the effects stuff and blue screen work and I met one of the actors playing the Brownies then and he was about 6 feet tall! It was really weird to meet them when you know in the film they're only going to be 9 inches tall."

Finding 9 inch tall people to play the Brownies was easy: they simply took regular size actors and had ILM shrink them to their desired height. But that wasn't possible for the Nelwyns. The producers of *Willow* found themselves scouring Europe in order to find enough little people to populate the Nelwyn village. One of the most memorable experiences for Warwick Davis was the day they used over 200 little people for the Nelwyn fair sequence.

Below: "It's amazing what's happened to me," says Warwick Davis. "I don't think I would have even become an actor if I hadn't been small."



"It was incredible," he says enthusiastically. "I didn't realize that there were so many small people around the world. There were 200 people on the set that day and they were all from different countries. It was very chaotic because of the language problems. The assistant director had to get a few translators in to try and direct everybody. But it was really a great day! We did one take and it must've lasted five minutes. It's a wide shot of Willow doing magic on

the stage and everyone was dancing and so on. About three minutes into it, you could really get into it and you really believed you were there in the Nelwyn village."

In the film industry, little people have never fared very well. They have usually been relegated to roles as circus freaks or have been so made-up that they become unrecognizable. Yet, with *Willow*, a milestone has at last been reached. Now, for the first time, we can see little people as they really are — just like everyone else. But, for Warwick Davis, are there any advantages, or disadvantages, to being shorter in stature?

He pauses, then grins, "Well, before I was 18 I could get into 18 films without being asked questions because they were afraid they would be rude! I think it's more of an advantage than a disadvantage, really. You can sort of trick people in so many ways! It's funny! But I don't mind being small. You don't think that you're any different. It's also given me a lot of opportunities. I don't think I would have even become an actor if I hadn't been small. I probably would have been doing some boring office job or something. I don't think I would have been involved with George's films. It's amazing what's happened to me."

Watch next issue for Part II of our exclusive interview with Warwick Davis!

The Novelization of *Tucker: The Man & His Dream*

Did you have any problem with the period dialogue for the book?

Oddly enough, no, because it was very well done in the script itself and I am researching a novel right now which takes place in the same time period. So I had already been involved in that period. The slang really wasn't that hard to deal with. Plus, if I ever ran into something I didn't know, I'd just call up my father or mother who were in their 20's then and they remember it all vividly.

How would you describe the Tucker story?

I was thinking of it along the lines of Mister Smith goes to Detroit. It is a hindsight cautionary tale. I think that if people had listened to Tucker in the 40's, automobiles as we know them now would be different. He was quite an astonishing character and the story itself is pretty amazing. Overall, it's almost an American fable as well as being a cautionary tale. A lone inventor with a dedicated crew builds a much better mode of travel in his garage and in the end is thwarted by the powers that be. You could justify why they were doing it, but it was unenlightened self interest which drove the characters in the wrong to put Tucker out of business. There's a particularly nasty man in it who is only interested in what he can get out of Detroit by destroying Tucker. They're well known characters. They're not monolithic bad guys. In fact, the baddest guy in the book, Senator Ferguson, is a very entertaining, very charming guy, but he's decidedly in the wrong.

What excites you most about the Preston Tucker story?

The thing that I actually liked most about it was quite apart from the automobile side, which has always interested me. It was the fact that it was a real black hat/white hat kind of story. You could only root for Tucker, his family and his crew of underpaid, overworked and dedicated engineers. It was a really fine American story that lent itself to being made into a book or a movie. It's an inspiring story.

Would you have liked to have known Preston Tucker?

Yes, I would've liked to have known him. He was probably the last great car man. He was part of the tradition of Henry Ford and the Dodge Brothers. They thought they were doing something that would make the world a better place. He was sort of one of the last inventors. You know, today we have the computer wizards, but they're not as interesting or as colorful as that crowd back then — people who grew up with the American iron, as it was called, working in Detroit and building an industry.

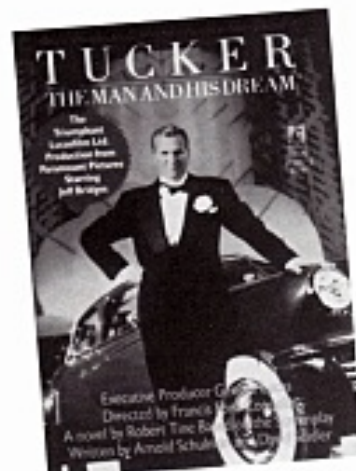
Did you create a personality for the car in the book?

The car actually sort of assumes Tucker's personality. The car is idiosyncratic and as iconoclastic

as the main character himself. I don't know if you've ever seen a Tucker, but they're astonishing looking automobiles. You could almost say that it would have character on its own just sitting there. It doesn't look like your average 1945 automobile. You do root for the car because Tucker makes such a good case for what he was doing that you can't help but say, "Gosh, I wish they had put the Tucker into production because I would love to have owned one." The car really does assume a personality of its own and it does carry the film at that point. It's one of the stars of the movie.

In conclusion, Robert, what is it about the Tucker story that you think will appeal to the public most?

I think the reaction I had to it will be the same reaction most people will have. It's a good story and an interesting footnote in history. Plus, America's a car culture. We're very interested in automobiles. If you think back to *American Graffiti*, for example, cars were almost co-stars in that film as well. On top of that, you have a very rousing Capra-like story that can't help but appeal to people. And what I've seen of the film looks fabulous. I can't wait to see the whole movie myself!



By John S. Davis

It's been said on more than one occasion that the upcoming Lucasfilm production of *Tucker: The Man & His Dream* is a story very similar in style and theme to one that director Frank Capra might have done. This George Lucas-produced and Francis Coppola-directed film is about the late Preston Tucker, an innovative car designer, and his fight against the established car manufacturers of the 1940's to bring a new top-of-the-line car to the American public.

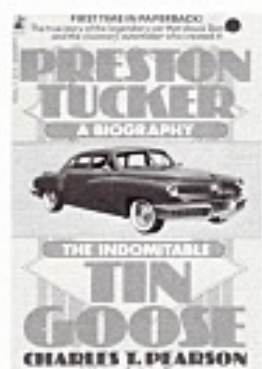
In addition, Pocket Books will be publishing the novelization of the film which is written by Robert Tine, who has also authored other movie tie-ins such as *Beverly Hills Cop II* and *Footloose*. But of all of Robert's novelizations it was his work on *Tucker: The Man & His Dream* that was most enjoyable due largely to the fact that it was most interesting. Recently, The Lucasfilm Fan Club contacted author Robert Tine at his home in Rome, Italy to chat with him about his work on what he calls an American fable.

Robert, how were you approached to write the *Tucker* novelization?

I had done work for Pocket Books before. I have also had a great amateur interest in automobiles, so I was a logical choice. The funny thing is that I'm not mechanically gifted, I don't even drive. But I've always loved old automobiles, more as objects than as a means of transportation. For years and years, when I was younger, I just lived for old cars. I knew the Tucker story and I was surprised that they were making a movie out of it. I wasn't terribly familiar with the business side. As the story unfolds, you get heavily involved in the allegations of fraud, etc. But I did know quite a lot about the automobile itself. I remember it vividly from books I had when I was younger. I knew that Tucker had been a visionary genius, and I knew that he had been put out of business by forces arranged against him. But I really didn't know the ins and outs. So it was very entertaining and informative to read the script. It was fun, I enjoyed it.

Preston Tucker The Indomitable Tin Goose

In addition to the novelization of the film, *Tucker: The Man & His Dream*, Pocket Books will also be rereleasing, for the first time in paperback, the book, *Preston Tucker: The Indomitable Tin Goose*, by Charles T. Pearson. The book is a biography which



tells the true story of Preston Tucker and his legendary car that shook Detroit. *The Indomitable Tin Goose* follows the life of Tucker from his early childhood right up to his vision of the Tucker car. Tucker held fast to his unique American vision and while only fifty Tuckers rolled off his assembly line, the car was copied by competitors and, today, is prized by collectors everywhere. The Tucker had a bold, dynamic design that lives on in the cars America drives today. This is the complete story of Preston Tucker's life. *Preston Tucker: The Indomitable Tin Goose* will be available in bookstores everywhere this August.

RON HOWARD

Imagining The Wonders of *WILLOW*



By Dan Madsen

Ron Howard has achieved success on many levels for many years. But success has not spoiled this talented individual. On a professional level, his creative talents have placed him at the top of his profession. On a personal level, he is extremely well-liked and one need only talk to his colleagues and hear their praise to understand why this actor-turned-director is a joy to work with.

Born in Duncan, Oklahoma, to actors Rance and Jean Howard, Ron made his feature film debut in 1956 at the age of 18 months in *Frontier Woman*. He was a part of the twilight of television's Golden Age when, at the age of 5, he appeared on *Playhouse 90* and *General Electric Theatre*. It was after that, in 1960, that producer Sheldon Leonard cast him in one of his most popular roles as Opie on *The Andy Griffith Show*.

Between seasons, Ron pursued a motion picture career and was in such films as *Five Minutes to Live*, *The Music Man* and *Village of the Giants*. His performance as the son of widower Glenn Ford in *The Courtship of Eddie's Father* won special acclaim. After *The Andy Griffith Show* ended its run in 1967, Ron continued to act and resumed his motion picture career many years later with George Lucas in the landmark comedy *American Graffiti*. He spent two years in the Cinema Studies program at the University of Southern California, then left reluctantly in 1975 to star in ABC's comedy series, *Happy Days*. His stretch as the good natured Richie Cunningham ran for 7 years. During the off season time, Ron delivered critically-acclaimed performances in such TV dramas as *Act of Love*, *Bitter Harvest* & *Huckleberry*

Finn. He also appeared opposite John Wayne and Lauren Bacall in *The Shootist*, for which he received a Golden Globe nomination.

The year 1978 saw Ron's debut as a director with *Grand Theft Auto*, an independently financed comedy-adventure financed by Roger Corman. Ron and his father, Rance, co-wrote and co-starred in the film, which was completed in a mere four weeks on a budget of \$602,000. The film was a hit and was Corman's first sale to network television. Ron formed his own company, Ron Howard Productions, and produced and directed three TV features: *Cotton Candy*, *Through the Magic Pyramid* and *Skyward* with Bette Davis. His long-dreamed-of directing career was what led to Ron's decision to leave *Happy Days* in favor of a development contract with NBC to write, produce and direct. Today, with his production company, Imagine Films Entertainment, Ron is one of the most sought-after directors in Hollywood. His individual creative style has been reflected in his box-office hit films which include *Night Shift*, *Splash*, *Cocoon* and *Gung Ho*. With *Willow*, Ron continues his reputation as a thoughtful and creative director.

The Lucasfilm Fan Club recently talked with director Ron Howard about his experience with the world of *Willow*.

Ron, what inspired you to take on such an ambitious project as *Willow*?

I came to really appreciate working with special effects on *Cocoon* where I worked with Industrial Light & Magic. While I went into that project with some apprehension, I came out really feeling good about what you could do with effects. My kids are also of an age that I was reading a lot of fairy tales and fantasy

stories to them. And I just became interested in doing a fantasy film. I think George got wind of that and gave me a call two and a half years ago and said he had a story that he had been working on for about ten years. He invited me to come to Skywalker Ranch and hear him tell the story. When I heard it I almost immediately knew it was something I was going to want to be involved with because it was going to be visually different from anything I had done. It was just the genre that I wanted to work in. I felt that I could grow a lot tackling this kind of movie. I also felt that if I was going to do a fantasy film, who better to have as a collaborator than George Lucas? So I really just jumped at the opportunity to do *Willow*.

Both *Splash* and *Cocoon* were very valuable in that I learned some fundamentals that were useful in *Willow*. I began to learn the vocabulary of special effects. And I also learned the real storytelling value that fantasy offers. You can deal with traditional themes and ideas and make them more accessible and exciting and visual using the fantasy medium. So I don't think that I would have been particularly open to *Willow* had I not made *Splash* and *Cocoon*.

Did you have any particular worries with this film?

Technically, the only thing I was really worried about was two areas: one was the talking animals. I was concerned that Raziel would be a kind of silly, unrealistic character. And she's so important to the last act of the movie that I was concerned that people would never be able to take her seriously. But as I began to do some research into animation, and see some attempts at making animals talk, I realized that it was going to be tough but that

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WILLOW Movie Posters (LPA-C)

A very limited number of the MGM/Lucasfilm posters for *Willow* are now available exclusively from the fan club. These 39 x 27 posters come rolled, shipped in a sturdy tube to protect them from damage, and are easily framed for permanent display. **NOTE: The first advance poster is sold out and cannot be reordered.** The second advance poster and release poster are in limited quantities! Price: \$8.00 each.

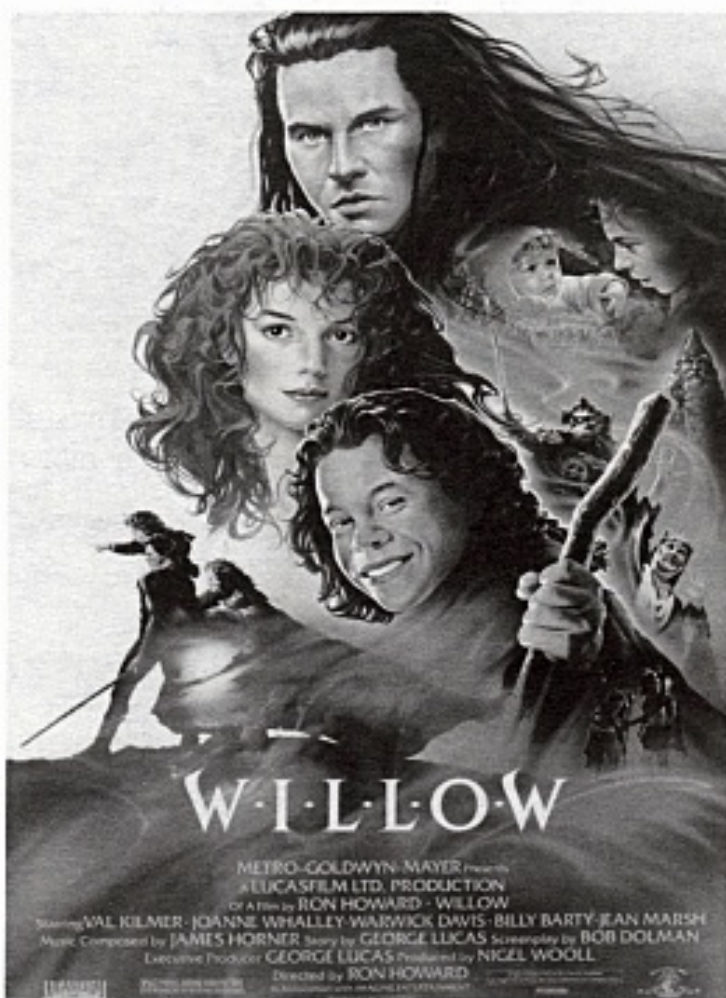
Madmartigan Mural Poster (L06)

Portal Publications presents this 26" X 74" horizontal poster displaying scenes from *Willow* featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. Price \$10.00



Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. Price: \$5.00



LPC WILLOW RELEASE POSTER

WILLOW Sticker Album Starter Set (L14-15)

Panini brings us a different way to enjoy our favorite film — sticker collecting! The 32 page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from *Willow*! This special starter set includes your sticker album and 3 packs of stickers to get started! Price: \$2.50 (L14)

Need more stickers? 10-Packs of album stickers are also available. Price: \$2.50 (L15)



WILLOW Color-Me-Tees (L16A-D)

Enjoy the fun of coloring your own *Willow* t-shirt, then throwing it in the wash so that you can color it again! Each 50/50 shirt comes with four non-toxic, water-base markers and is available in four styles: Willow, Madmartigan, Sorsha & General Kael. **NOTE: These T-shirts come in childrens sizes ONLY — Small (6-8), Medium (10-12) & Large (14-16).** Price: \$10.00





WILLOW Action Figures (L03A-X)

Create epic battles between good and evil from the movie *Willow* with Tonka's new action-figures. These figures are made of high impact plastic and come with a die-cast metal stand. Each figure comes in an action pose with a non-removable weapon. Different styles are available, so start collecting them today! **NOTE: Sorsha (L), Queen Bavmorda (A) and the High Aldwin (G) are NOT available.** Price: \$2.50 each.

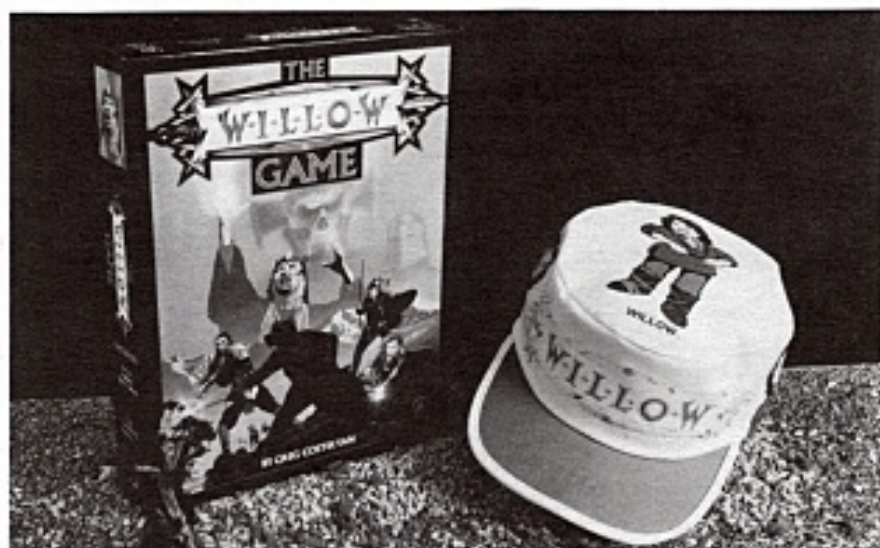


WILLOW Action Figures & Horses (L04A-E)

Add these exciting action figures on horses to your collection to reenact great battles! Madmartigan, Sorsha & Airk Thaghaer ride on the side of good against General Kael and the Nockmaar warrior on the side of evil. Price: \$5.00 each.

The WILLOW Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in the exciting adventure board game from TOR Books, *The Willow Game*. 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Franjean & Rool, Sorsha, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! Price: \$29.95



WILLOW Cap (L07)

This Dorfman/Pacific painters style cap is just what you've been looking for! Let your friends know you're a *Willow* fan by wearing this cap everywhere you go. Printed in six colors, the cap displays Willow on two sides and on top and the *Willow* logo across the front. This one-size-fits-all *Willow* cap can be yours by ordering today! Price: \$6.00



WILLOW Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film *Willow* is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film! Price: \$6.95.

WILLOW Buttons (L17)

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WILLOW Novelization (L10)

Ballantine Books' novelization of the film *Willow* by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for any *Willow* fan! Price: \$4.95

WILLOW Movie Magazine (L11)

Go behind-the-scenes on the making of *Willow* with interviews, articles and exciting full-color photos in the Starlog *Willow* Movie Magazine. A must for collectors! Price: \$3.95



WILLOW Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog *Willow* Poster Magazine. The posters feature a variety of characters and action scenes from the film. Price: \$3.75



STAR WARS



STAR WARS Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from *Star Wars*, *The Empire Strikes Back* & *Return of the Jedi*. These posters measure 24 x 36 and come rolled, shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! Price: \$8.00 each.



STAR WARS 10th Anniversary Pin (L23)

Probably our most requested item — this beautiful, pewter Star Wars 10th Anniversary Pin. Let your friends know that you celebrated 10 years of Star Wars and will continue to celebrate until the saga returns! Price: \$6.00 each.

STAR WARS Trilogy Pins (L24A-F)

Just released this year, these lovely pins should be added to your collection without further delay! Each pin is approximately 1 x 1, comes in several colors and looks great anywhere. The three movie logos are available as well as three character pins! Collect all six! Price: \$5.00 each.

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- B. EMPIRE Logo
- C. JEDI Logo
- D. R2D2
- E. C3PO
- F. DARTH VADER

STAR WARS 10th Anniversary Proof Sets (L25-28,A-F)

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- A. Luke Skywalker & Princess Leia
- B. R2D2 & C-3PO
- C. Han Solo & Chewbacca
- D. Imperial Stormtroopers
- E. Mos Eisley Cantina Band
- F. Darth Vader & Obi-Wan Kenobi



STAR WARS Trilogy Portfolios (L21A-C)

Collect all three of these artists portfolios showing the incredible work of Ralph McQuarrie in full-color. Each portfolio features pre-production art from one of the films. These first-edition portfolios were discovered in Europe and brought back to the U.S. and can be yours from The Lucasfilm Fan Club for a limited time. Price: \$10.00 each.



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No Star Wars collection would be complete without these authentic blueprints. Featuring many of the designs used in *Star Wars*, we encourage you to use them to build your own X-wing and save the Alliance! Price: \$6.95



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The Audience Is Listening... reads the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt. AVAILABLE IN ADULT SIZES: S, M, L & XL. Price: \$16.00 each.



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Issues #1 thru #4 of The Lucasfilm Fan Club Magazine are still available. Each issue has exclusive interviews, news, articles and photos on *Willow*, *Star Wars*, *Indiana Jones* as well as other Lucasfilm projects. Price: \$3.50 each

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- #2 — Behind-the-Scenes on *Willow*, Making of *Tucker*
- #3 — Val Kilmer, Mark Hamill — 10 Years Later
- #4 — Warwick Davis, Ron Howard, *Indiana Jones III* Update

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it was possible. And in the end, I was very pleased with Raziel's character and her effectiveness as a character.

The other thing that worried me somewhat was Willow's children. I knew Willow was about 3'4" tall and I knew that my two year old children were almost that tall. So I wasn't sure how affectively we would be able to cast those roles. But this movie was kind of blessed all the way down the line. We found these two great kids, Dawn and Mark, and their performances are terrific and they're absolutely the right size to be Willow's children. I think that's the section of the movie I'm most proud of even though it's technically the least ambitious. Most of the Nelwyns had not acted before. Warwick, who plays Willow, was in the Ewoks films but didn't have to do any dialogue and had the protection of a suit and mask. The guy who played Burglekutt, Mark Northover, had done very, very little acting and it was really amateur stuff. Julie Peters, who plays Willow's wife, Kiaya, had never acted before and their children had never acted either. So we had some very important characters who had never really been on film before. I love their performances and I'm very proud of the work they did. For me, that is the most satisfying section of the picture.

One of the things that people have commented on was the baby you used to play Elora Danan. How did you get the baby to make some of those wonderful facial expressions?

The baby was actually played by two twins and they were very expressive babies. Some children at a very early age are extremely expressive. These babies were and we were able to see that. We did auditions for the baby — it was all very traditional. One of the things that all parents know but most people don't even think about is that babies are extremely expressive and they really do communicate an amazing range of emotional reactions when you have time to sit and study them. In most movies, there isn't the screen time given to the children so you don't get to know them as people. In *Willow*, we had so many opportunities to zero in and do close shots of the baby,

Below: Howard on the set with Dawn Downing and Julie Peters. He says he is very proud of the performances of his main cast.



Elora Danan, that we were really able to capture all the expressions that the child had to offer. And like any good performance, a lot of the best moments were improvisation. The baby would give us a reaction that we hadn't even been looking for but when we would see how amazing it was and how much it brought to the character, we would find ways to work them into the scenes. And suddenly whole scenes would change because of a great little improvisation or reaction we had been able to capture on film. It was mostly just a matter of patience. I would like to say it was my great direction but it was mostly a matter of patience and very expressive babies.

"I learned the real storytelling value that fantasy offers," Ron Howard states. "You can deal with traditional themes & ideas and make them more accessible, exciting and visual using the fantasy medium."

How would you describe your working relationship with George Lucas?

It was very much like other relationships that I've had with producers and executive producers except that it was George's story so in addition to having him on the set and having him there to sort of keep the production going and to offer creative ideas, it was a little bit like having a writer around all the time. Bob Dolman, the writer, was not able to be on-location the entire time. He came and visited a couple of times so having George there was a great luxury. Also, having someone there with his experience in special effects was really valuable.



Above: Howard directing actress Joanne Whalley on the proper use of Sorsha's sword.

How did you come up with the look of some of the characters in this film?

One of the things that we were going for with the look of the movie was to blend a lot of cultural ideas into something that would seem fairly familiar but yet look a little different. We had the illustrators from ILM do character work-ups on really everyone from the fairies and Cherlindrea through Madmartigan and Willow, Kael, Bavmorda, the Death Dogs and so on. And George also brought in a couple of illustrators who aren't normal ILM designers: Mobius and Chris Akilios. Mobius actually came up with the Madmartigan design and we altered it very little. We described the character, we said we wanted him to be unusual and mentioned a few cultures we thought might be interesting to draw upon. And he came back with this illustration that was really stunning to look at and we went with it. Chris Akilios came up with the General Kael mask and the Bavmorda look including the mummy wrappings under her robe. He also came up with the Sorsha look. Kael's face is really a powerful mask and fortunately the actor who played him, Pat Roach, carried it off with a great deal of presence.

What did you find most enjoyable about working on this picture?

Probably the Nelwyn sequence including the festival. That was pretty interesting. But I think the thing I got the biggest kick out of was probably all the filming we did in New Zealand. We were in the mountains — we had to helicopter to our location. It was extremely rugged, very much like a western except we had these great swordfights and chases and action sequences going on that weren't like western sequences at all. So it wasn't boring but it kind of had that flavor of really rugged filmmaking.

Do you prefer shooting on-location as opposed to shooting on a soundstage?

I do prefer shooting on-location. I create a little torture for myself but I really like being on-location and it's one of the things I really wanted to see us do as much as possible with *Willow*. Very little of it is really shot on the set. We did do a lot on the backlot at Elstree Studios where we built the castles but still we were out in the real weather and we did a tremendous amount out-

side. The Cheridrea sequence was mostly done in the woods at night in Northern California among real redwood trees. So our film really doesn't have that sort of stylized, theatrical look that some fantasies tend to take on. And that was something I was pleased with.

What do you ultimately hope to achieve with *Willow*?

I really hope it will be a film which stimulates the imagination of young people who are just kind of becoming movie fans. And I hope it proves to be a movie that families can go to as a group. And I don't mean just young parents with their little kids but whole families. We've found that teenagers love the movie. And that's great. I hope everybody goes out on a date and has a fun time seeing *Willow*. I guess the feedback that I enjoy most is when people say, "Our whole family went and we all loved it." My image of the perfect group to go see *Willow* would be grandparents, their children and their kids all going to see the film together and getting a big kick out of it and going home and talking about it and being enthused about movies and how exciting they can be.

Did you have to prepare for this film any differently than for your other films?

Basically, you have to accomplish the same things that you have to accomplish on any movie. But the details on *Willow* were almost overwhelming. I had never been through anything like that. Fortunately, George had been there and he was extremely valuable in this area. But there's no aspect of a film like *Willow* that you can just casually assume will be designed correctly. Everything has to be discussed. Everything has to be decided upon: swords, boots, armor, even speech patterns. You can never just say, "We need a 1978 Chevrolet." It's not that easy when you're working with an entirely new world. You

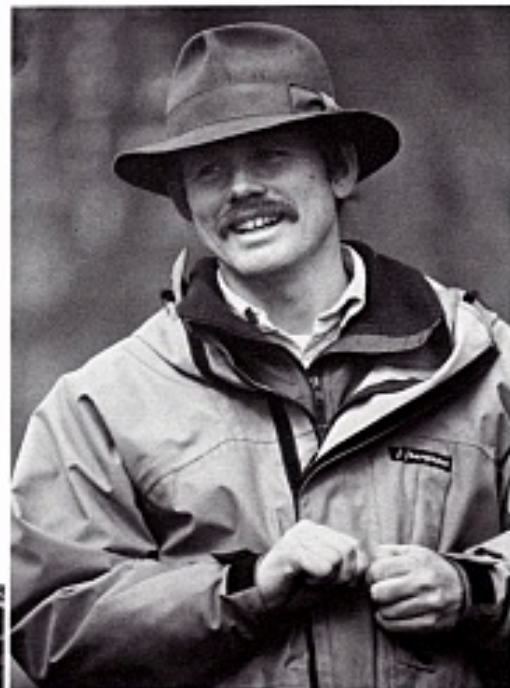
know, we would say, "We need a Nockmaarian war harness for a horse." Well, what does that mean? What is a war harness? So, it's very stimulating and exciting because everyone has a different idea of what that should be. But, ultimately, it's up to us to decide so George and I spent a lot

of time together working with designers, working with the art department, and kicking around these ideas.

What was your scariest moment during the shooting of *Willow*?

I was concerned about the movie everyday, actually. I can't really point to a single day that was the scariest. But I was concerned with the scenes with the Trolls. It was difficult to find the right

degree of intensity for them and to decide how they would act. We spent a fair amount of time working with the Trolls and finding ways to bring them to life. A lot of situations on this film we would just shrug and say, "Well, we've got a couple of rough storyboards here. We kind of know what we're going for but this is definitely one of those situations where we can say, 'ILM will fix it.'" And those guys at ILM are used to being problem solvers and they certainly rose to the occasion on this film. I was also very concerned working with the babies. I'm a father and the last thing I wanted was the babies to get sick or hurt working on the film. And we never even came close to that. We were very, very careful. But I had the actors go into a period of training where they had to practice holding babies for two or three hours a day while we were rehearsing. I wanted them to feel comfortable handling the babies. But I was always on edge whenever we were working with the babies playing Elora Danan.



"I learned a tremendous amount doing *Willow*," Howard says. "It's going to prove over and over again to be one of the most valuable experiences of my career."

When you were younger and working as an actor, did you ever imagine that you would someday be as successful of a director as you have now become?

Well, I always wanted to be a director and I suppose I wanted to be successful. I don't think I ever would have guessed that I would move along as quickly as I have and I'm very grateful for that. I don't take it for granted at all. I'm thrilled to be doing this job. I feel like a guy who grew up playing little league baseball in the shadow of Yankee Stadium and now has finally made it to the Yankees and is playing center field. And that's very much the way I feel everyday when I walk onto a movie set. I just don't take it for granted at all. I know I can be better. I learned a tremendous amount doing *Willow*. It's going to prove over and over again to be one of the more valuable professional experiences of my

career and certainly one of the most memorable. It has been very fulfilling and exciting.

Do you enjoy directing more than acting?

Directing more than acting definitely! My personality is better suited for directing and, creatively, it's one of the most stimulating jobs on the planet. It's tiresome, it's stressful and you feel like you're out there on a limb most of the time. But it's so fulfilling when you can walk into a theater, as I've done with *Willow*, sit in the back for a few minutes and hear the audience audibly reacting to the film. It's also great to be there when they're leaving and see them smiling and talking about the movie on the way out. Professionally speaking, I can't think of a bigger thrill!

We also had a big thrill the other day. The movie closed the Cannes Film Festival and the



comedy in the film is an important part. Many of the jokes weren't getting reactions because they were sub-titled and the sense of humor was not carrying over. I really wasn't quite sure what the reaction to the picture was going to be. I could feel the audience, which was international, starting to get caught up and won over by the movie but I still wasn't sure what the reaction would be. I thought maybe polite at best. When it was over, there was a spontaneous standing ovation for the movie. I've never experienced anything associated with my work that was quite as exciting as that. That was a real highlight!

Do you think being an actor has helped you become a better director?

Absolutely! I know that's one of the reasons why George wanted me to do *Willow* because he wanted to make sure that the performances were strong and that the humanity would be there. He also wanted to make sure that the entertainment value would come from the characters and not only from the special effects and the visual aspects.

Now that you've had such a success as a director will we see you acting much anymore?

Not too much. I've really been directing pretty exclusively since 1981. Once and awhile I kind of get the bug but I just haven't had the opportunity to do any acting in recent years. But I've sent the word out and you may see my face pop up from time to time.

Ron, thank you for taking time out to do this interview with us.

It was my pleasure. I enjoyed it.



ATTRACTING THE VERY BEST:

A Look at the Cast and Crew of *TUCKER*



By Lisa E. Cowan

Preston T. Tucker had the ability to attract the best people in the automotive field to help carry out his innovative creation — the Tucker car. Francis Coppola and George Lucas also have this ability of attracting the very best. The cast and crew of *Tucker: The Man And His Dream* included such notables as acclaimed cinematographer Vittorio Storaro, winner of three Academy Awards, *Apocalypse Now*, *Reds*, and *The Last Emperor*, award winning costume designer Milena Canonero, and production designer Dean Tavoularis. Many of the people who worked with Coppola on *Tucker* have been associated with him for over ten years, giving the production a closeness usually reserved for families.

This feeling of family togetherness and loyalty was equally felt by the actors portraying the vibrant and enthralling Tucker family. Jeff Bridges portrays Preston Thomas Tucker. "I play the fellow who came up with the idea for the car," says Bridges. "Tucker called himself an imaginer. He wasn't an engineer, he was an imaginer. The car was only one of his many ideas. Before the Tucker, he came up with a combat car. This car went 117 mph, if you can imagine. In fact, it was turned down by the government as being too fast. They did, however, like the turret gun Tucker had mounted on the roof, and this turret gun was used in all our military bombers and other combat cars."

Bridges didn't have much of an opportunity to study his character before filming began. "I got the call to play Preston Tucker on Friday, and reported to work on Monday. However, the great thing about playing somebody who has lived is that you have all that reality to draw on."

Some of that reality was the real-life sons and daughter and granddaughter of Preston Tucker. "Having Preston's own family around, so willing

to talk and share their lives with us was just like a gold mine for an actor. I could ask them things like: how did he stand, what hand movements did he have, how did he talk. That was invaluable."

Jeff Bridges has had a long and varied acting career beginning when he was only 4 months old. He was first seen in the arms of actress Jane Greer in the 1950 movie, *The Company She Keeps*. In 1984, he co-starred with Ms. Greer in the remake of that film, *Against All Odds*. He has also played major roles in such films as *The Last Picture Show*, *King Kong* (the 1976 remake), *Thunderbolt and Lightning*, *Jagged Edge* and most recently in *Nadine*. He is probably best known to science fiction fans as Flynn in *Tron*, and as the Earth-bound alien in *Starman*. As a youngster, Bridges acted in several television shows, the best known being *Sea Hunt*, which starred his father Lloyd Bridges. In *Tucker*, father and son act together again for the first time in twenty years. "It was great working with my dad," says Bridges. "He knows the process of acting so well."

Even though the love between father and son was very evident off camera, on-screen, Lloyd Bridges plays Senator Homer Ferguson, Preston Tucker's nemesis, the man who causes the downfall of the Tucker Corporation.

"I don't think of him as my son when I'm working with him," says Bridges. "He's Tucker, and I'm out to get him." However, the senior Bridges greatly enjoyed working with his son in *Tucker*, and saw many similarities between their acting abilities. "I sort of see myself at work," he says watching his son filming a scene.

Lloyd Bridges' list of acting credits would span an ocean. He's always been one of television's busiest actors playing a wide variety of roles. While under contract to Columbia Pictures in the 1940's, Bridges was in over a hundred films including the classic *High Noon*. Today, he is more often seen on television than



Above: Preston Tucker and his family displaying the innovative Tucker car in the new Coppola/Lucas film, *Tucker: The Man And His Dream*.

in films, but is known for his delightful appearances in *Airplane* and the sequel, *Airplane II*.

Preston Tucker was a wonderful family man, but it was his devoted wife, Vera, who vigilantly looked after their four active children. She also kept an eagle eye on the business' books and detailed records. Joan Allen plays the love of Preston's life, Vera. "She's very supportive of all his work and all his ideas," says Allen about Vera. "They have a very romantic relationship that has been sustained throughout their marriage. The family element is strong throughout the whole film, but there was a special relationship between the two of them (Preston and Vera) that no one could penetrate."

Joan Allen is primarily known for her superb stage work with the Steppenwolf Theatre Company in Chicago, and has also performed in several Off-Broadway productions. She recently won a Tony Award for her performance in the Broadway show, *Burn This*. Her motion picture work includes roles in *Manhunter*, and *Peggy Sue Got Married*. Vera Tucker is Allen's first leading role in a feature film.

Tucker marks major movie debuts for the four young actors who play the Tucker children. Eighteen-year-old Christian Slater, who plays Preston Jr., has been seen on the screen before as Sean Connery's young apprentice in *The Name of the Rose*. This up-and-coming actor just finished filming a starring role in *Gleaming the Cube*, and was recently in a stage production of *Sherlock Holmes*. Slater enjoyed the freedom that director Coppola gave him to develop the character of Preston Jr. "My character develops and grows throughout the movie. He starts out as a young boy and works alongside of his father and becomes kind of an inventor also. Francis (Coppola) is a wonderful director. I don't think I've ever worked with anybody who's been so patient, and so helpful."

Nina Siemaszko, who plays the vivacious teenage blonde, Marilyn Lee Tucker, agrees with

Below: Actor Jeff Bridges, director Francis Coppola and veteran actor Lloyd Bridges share a moment during the shooting of *Tucker: The Man And His Dream*.



Slater. "Francis is so supportive. He tells you what he wants, and he's fun — he makes working enjoyable." Siemaszko began performing at age four in Polish Community theatres in Chicago. "It's good to have a community to grow up in, and to have a second language," says Nina. She played the babysitter in *One More Saturday Night*, but Marilyn Tucker is her biggest role yet.

The role of Noble Tucker marks a film debut for young "Corky" Nemec who plays the non-mechanical, middle-son of the Tucker family. People on the film set said Corky looked a lot like Jeff Bridges. "That made it easy to pretend he was my father," says fifteen-year-old Nemec.

Anders Johnson, who at five is the youngest member of the *Tucker* cast, plays little Johnny Tucker. In the movie, he loves to take things apart, but isn't as adept with putting them back together again. He's also very observant of people, and not afraid to ask "Uncle Abe" some rather embarrassing questions.

"Uncle Abe" is Preston Tucker's business partner, Abe Karatz, played by Martin Landau. "Abe is rather dark and mysterious at the beginning," says Landau. "He's a lonely person who's shrouded himself in business. Through working with Tucker, he learns many things about what he has missed in his own life, and becomes 'Uncle Abe' more and more. And I think he's a better person for it at the end."

Martin Landau's versatility as an actor has been seen in over fifty feature films including *North By Northwest*, *Cleopatra*, *Nevada Smith*, and *Meteor*, as well as countless television movies and episodes. He is well known for his starring roles in *Mission Impossible* and *Space 1999*. What is less known about this consummate actor is that Landau has been teaching acting for the past thirty years. Some of his students have been such accomplished actors as James Dean, Warren Oates, and Jack Nicholson.

"Before I came on to do this picture, I knew nothing about torque converters," says Mako, who plays Jimmie Sakuyama, Tucker's head engineer. Mako may not have known anything about automobiles before working on *Tucker*, but by the end of filming he understood everything about a Tucker's engine, thanks in great part to the Tucker mechanics on the set. Mako enjoyed getting away from what he called "agent-villain" roles to play Jimmie. "He was well-educated with a mechanical engineering degree. He had designed an airplane engine in the 30's and

worked as a racing consultant. He was really involved in his work."

Mako was born in Kobe, Japan and moved to the United States during the same period in which the film takes place. He has appeared in many TV series such as *I Spy*, *Hawaii Five-O* and *Magnum P.I.*, and performed on stage. Mako received an Academy Award nomination for his role in *The Sand Pebbles*, and has most recently acted in the two *Conan* films.

"When I was a little boy in Wokasahachie, Texas, my father and I were going to the bank, and we saw all these farmers gathered around a car. I said, 'What is that?' And they said, 'That's a Tucker.' And that was the first time I ever heard of the Tucker," said actor Frederic Forrest. Forrest plays "Eddie Dean" (a composite character based on Eddie Offutt), one of Tucker's main engineers, a real grease monkey who can make anything run. "Eddie is very loyal to Tucker and admires

Francis than anybody, because I know he'd have a plan, and I'd be going for it."

And just who is this man Frederick Forrest would like to be marooned with, and whom the rest of the cast of *Tucker* speak so highly of? Francis Coppola was born in the Henry Ford Hospital in Detroit, Michigan, where his father, Carmine, was the assistant conductor for *The Ford Sunday Evening Hour*, a nationally broadcast weekly radio concert sponsored by Henry Ford. Thus his parents gave their second son the middle name of Ford. However, it was not to be the inventor of the Ford automobile who captured the life-long attention of Francis, but a maverick upstart named Preston Tucker. "From the first time he saw one, he never lost interest in the Tucker car," says Carmine Coppola.

Long after the Tucker Corporation had been put out of business, the story of Preston Tucker and his beautiful car continued to haunt Coppola. He began his research in 1956 while studying drama at Hofstra University. "I went to the New York Public Library and examined the file on Preston Tucker hoping to pick up some material on the real story to use in a possible theatre project I was thinking of. There was very little information in the file," says Coppola. "The idea stayed with me, and whenever a museum would have a Tucker car on display I would hurry there to see how it measured up to my childhood impressions."

The Tucker always did measure up, and when Coppola became a motion picture director, he put a movie about the Tucker story high on his list of priorities. Higher still was the dream of owning one of the rare cars — a dream that became a reality in 1974, and then again in 1980. Coppola's first Tucker became the "star" of the film, as the prototype "Tin Goose."

Tucker: The Man And His Dream expresses the universality of the creative struggle and in many ways reflects the filmmakers' own stories. "The dreamer has the ability to continue dreaming even after a dream has been deferred, delayed or impeded," remarks George Lucas. "Certain dreamers have the ability not to be stopped from dreaming no matter what. Although Tucker was prevented from building his cars, nobody could take away his dream."



Above: Jeff Bridges as inventor Preston Tucker. "The great thing about playing somebody who has lived is that you have all that reality to draw on," Bridges says.

him for what he's trying to do," says Forrest. When they shut the Tucker plant down, it was Eddie and his co-workers who came back and helped get the cars finished, for no pay. "I feel that kind of loyalty with Francis," comments Forrest. "I remember at Zoetrope, we shut down, and people worked for no money because we admired what Francis was trying to achieve."

Of all the cast, Frederick Forrest has worked with Francis Coppola the most. He's played major roles in most of Coppola's films including *The Conversation*, *Apocalypse Now*, and *One From The Heart*. Of his relationship with Coppola, Forrest says: "If I was going to be marooned on an

INSIDE ILM

CREATING THE MAGIC OF WILLOW

By John S. Davis

When George Lucas first thought of making *Willow*, he realized at that time, some ten to twelve years ago, that the special effects technology was nowhere near advanced enough to bring a complex fantasy film like *Willow* to life. Since that time, filmmakers have tried to capture the flavor and style of high fantasy on film with little and even dismal results. "I think there a lot of fans out there who would embrace this type of film if it were done successfully," says Associate Producer Joe Johnston. "Recently, it hasn't been done well. It's been tried many times but it's always kind of missed the boat. I think we're going to see a big fan response for *Willow*." Prior to *Willow*'s release, the teaming of Lucas and Ron Howard brought with it a great deal of excitement and high expectations laced with a certain amount of caution. Would this new entry into the fantasy genre rejuvenate this type of film or cast it into oblivion?

With some films, the effects don't have to be perfect or even very good for that matter to be successful at the box office. As long as all the major elements — acting, story and direction — are well done, any flaws in the effects work can be overlooked. But as Dennis Muren, one of the effects supervisors on *Willow* realized even upon reading the script, the special effects would either make or break the film.

"It looked like an incredibly difficult special effects film," states Muren. "One of the biggest things was the Brownies who are literally throughout the entire film. They're in so many scenes that it becomes quite difficult to try and make them look like they are really in the scenes — and doing them with real people, not dolls or anything like that. I think the Brownies have got to work if the film is going to work because these two characters are special effects all the way through."

Yet how does a director work with two actors who are shot entirely in post-production and never interact with the other actors in the film? Basically, the effects team told Ron Howard to be as free with



them as if they were actually there. "In other words," says Muren, "don't feel very much constraint when directing to sort of keep them on one side of the frame and not cross over to where the actors are. Do what you would want to do if they were really there. The technique that was used to put them in the film was something that I developed for the shot in *The Empire Strikes Back* where you're flying along with the ice fields, you tilt down and see the Tauntaun running across the snow. That was the first time that was used. It's an approach where you photograph the object you want to put in a scene and you photograph it full frame, you don't shoot it real small like it's in the scene. We were shooting the Brownies very big in the frame, full size, while they're walking on treadmills or something and they're reacting to what's going on.



Above: Willow's first encounter with the 9 inch tall Brownies. The actors playing the Brownies were actually filmed against a blue screen and, at times, on extra large sets (as seen in photo at left) and then later integrated with the rest of the footage already shot.

But we're not making them real tiny yet. We're making them real big so we have a good image. Then that film is rephotographed. And when it's rephotographed, it's matched to fit into the background scene that was shot in England. That can be done by one person. John Knoll is using that technique on this film. And because the camera's panning or tilting and the Brownies are supposed to be walking on the ground they need to be positioned every single frame of the film to be matched with the ground they're supposed to be walking on. It's a time consuming process, but with just one person doing it, it's not very expensive."

Another technique used to integrate the Brownies more realistically into the action was the greater use of moving plates instead of static plates, which are usually establishing shots. "We tried to do a lot of moving plates," notes Johnston. "Instead of just static backgrounds, which is usually the way it's done, we did a lot of moving plates with panning and dollying.

I think the effect will be that the Brownies are really in the scenes instead of just being stuck on. A lot of times in pictures like this, when you're adding an effect in post-production, it always goes into a static plate. And no matter how fast the action sequence is it always kind of slows it down when you have to cut to a plate with an effect in it because you know it gives it away as an effect. We did a lot of camera moves and tried to keep the visual style consistent with the live action."

Johnston acknowledges this type of work has been done before. "I don't think it's ever been done quite to this degree. I don't know if it's ever been done this ambitiously. It's essentially shooting full-sized people and reducing them to look like little people in a scene. We put them into scenes that are not blocked off, that aren't static. We put them into moving backgrounds."

However, not all the shots of the Brownies were done against a blue screen and carefully matched up with the rest of the film footage. Extra large sets were used in some instances, such as the wagon chase sequence. "That wasn't done very often, but a few times," says Muren. "The Brownies are usually with people and the stuff was designed so most of the time you saw them with people and they were really relating to the people. They weren't just over to the side, they were right there with the person. A normal sized person is maybe picking up a Brownie by the back of the Brownie's coat and putting him in his pocket or the Brownie's in the top of a handbag Willow's carrying with him and the saddlebag of a horse. When a lot of this miniature work is done they sort of keep the miniature people off to the left or to the right and they don't really touch each other very often."

Since *Willow* is such a different looking film than other movies heavy with effects, how would Muren compare it to the variety of other projects ILM has worked on? "There's no comparison at all. They're entirely different. In this show we're dealing with real settings for backgrounds and that stuff is always difficult to do. In the *Star Wars* films a lot of what we did was



Dennis Muren (far right) working on the fairy forest sequence at ILM.

create the entire environment. So they're two entirely different kinds of effects films."

Willow also incorporates a greater variety of effects than most films: from tried and true matte paintings to state of the art image processing.

At one time, stop-motion animation, the tedious process of shooting a series of single shots of a creature which is moved a small amount between each shot, was cast aside for the newer computer-controlled technique of go-motion, which uses rods attached to the creature to create smoother movements not possible with stop-motion. Once the armature or skeleton for the creature is made and its body sculpted from clay, a mold is made and filled with a flesh-like foam called schram. Then all the trimmings such as eyes and texturing are added to create and breathe life into a two-headed monster unlike anything seen before.

"We also had talking animals in this," states Muren. "They tried it with puppets but it didn't work. So we cartooned-in just the mouth and matted that into the the real animal. It worked amazingly better than anyone expected. Most of the work was done by a company called Available Light in Los Angeles and they're a real good animation house. We were just too booked up here between *Willow* and *Who Framed Roger Rabbit* that we couldn't handle that in our own animation department."

Most of the type of effects work in *Willow* has been done to some degree before, but there was one sequence which Muren admits has never been done at ILM. "We've got a sequence that's image processed. There's a time in the film where Fin Raziel changes in a span of about thirty seconds from a goat into an ostrich, a peacock, a turtle, a tiger and then into herself. And that's a big thing. We've never done any-

thing like that and I don't think anybody else really has either. It was done in a series of four shots. It wasn't treated like most of the transformations that have been done for other films or done in close-ups. What we did in this was essentially doing the thing in just four shots and they're pretty much all long shots where you just see the transformation happening."

In addition to the transformations of Fin

Raziel, the go-motion of the Ebersisk and the integration of the Brownies with the live action there is another major sequence unlike anything else in the film — Willow's meeting with the Fairy Queen Cherlindrea. "At that point in the story, Willow doesn't know what's going on or how he's related to events happening around him in the movie. So the queen of the fairies comes down and sort of gives him a mission and tells him what he needs to do and that he is a special character in what's going on at that moment. The sequence involves a dream-like, smoke-like fairy queen that floats through the air and talks to Willow and radiates little glowing lights. It's a very magical sequence."

In order to create her glowing translucent and fluid-like appearance, ILM overexposed the film four stops and attached a diffusion filter on the camera lens. Cherlindrea hangs in place, suspended from wires as the camera, mounted on tulip crane, is pushed in various directions by grips. Then shoot the film at forty-eight rather than the normal twenty-four frames per second and add a few fans and the effect is complete — Cherlindrea.

Willow will undoubtedly be considered one of the most complex two hours of effects work to hit theaters in a long time.

"We've made some effort to come up with some scenes that, hopefully, people haven't seen before," Muren concludes. "I try to do that in everything I work on. When you see the Brownies you're not going to think, 'Oh, well, I've seen little people before.' Hopefully, you're going to be so surprised by how real they are you're going to be stunned by them." ■

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